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From a Photograph by

MISS ADA CROSSLEY.

[H. W. Barnett Hyde Park Corner, W.]



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

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THE CONFERENCE OF THE INCORPORATED SOCIETY OF MUSICIANS.

THE FOURTEENTH Annual Conference was in all respects a brilliant gathering. The good people of Plymouth and neighbouring towns made every effort to secure a success, and they were rewarded in every way by the appreciation of their guests. The papers read were decidedly instructive, and the discussions which followed added greatly to their interest and value. It is earnestly desired that no time be lost in following up the suggestions by practical effort.

The music provided by the Plymouth members of the Society and other musicians, amateur and professional, was of a high class, and compared most favourably with that given at former meetings. Plymouth is evidently a musical centre of very great power and activity. The hospitality shown by the Mayors of Plymouth and Devonport and others, was the crowning feature of a splendid series of entertainments not surpassed at any former gatherings.

The reports read by the General Secretary show that the Society is in a very prosperous condition, and that the roll of membership increases.

The Orphanage for the Children of Musicians has met with a fair share of support, and the first year's work was carried out with satisfaction. A proposal was made at the Annual General Meeting to make an effort to raise a sum of money to endow the Orphanage. This is an excellent idea, and should be acted upon without delay. The Incorporated Society deserves every possible assistance in the maintenance of this excellent Orphanage, but continued success can only be ensured by enlisting the sympathy of the general public.

May the present year be one of prosperity and progress to all connected with this great National Institution.

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LENT HALF TERM begins Thursday, February 16.
Entrance Examination thereof, Monday, February 13, at 2.
Syllabus for the 1899 L.R.A.M. Examination will be ready in April.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAULT, Secretary.

Monthly Calendar.

FEBRUARY.

(Is so called from the God Februns.)

1st.—Sir W. Sterndale Bennett (died 1875).

2nd.—Candlemas-day, from Candle and Mass: the festival of "The Purification of the Blessed Virgin." The custom of going in procession on Candlemas day with lighted candles in hand, is said to have been derived from the Romans. The practice continued in England till the second year of Edward VI., when Bishop Cranmer forbade it by order of the Privy Council.

3rd.—Mendelssohn-Bartholdy, Felix (b. 1809).

5th.—Viscount Fitzwilliam, of Ireland, died at Richmond, 1816. He left to the University of Cambridge his splendid pictures, drawings and library, which, included the celebrated M.SS. of Handel.

8th.—Mary, Queen of Scots, was beheaded in the Great Hall of Fotheringay Castle, 1587.

9th.—Bishop John Hooper, or Hoper, was burnt at the Stake, in the City of Gloucester, 1554.

11th.—William Shenstone, a celebrated poet, died 1763.

12th.—Lady Jane Grey was beheaded, 1554.

13th.—Wagner, W. Richard (died 1883).

14th.—Shrove Tuesday (Shrive). This Saxon word signifies to confess. Hence, Shrove Tuesday signifies Confession Tuesday.

15th.—Ash Wednesday. The first day of Lent.

18th.—Handel's Oratorio *Samson* produced, 1743.

18th.—"February fill dyke," an old proverb, is usually verified about this time, by frequent rains and full streaming ditches.

18th.—Thomas Carew, a distinguished poet, died 1639, aged 50.

23rd.—Handel, George Frederick (born 1685).

23rd.—Sir Joshua Reynolds died, 1792. President of the Royal Academy. A great painter, writer, and lecturer on Art.

27th.—Sir Hubert Parry, Mus.Doc., born 1848.

28th.—Santley, Charles, born 1832.

Editorial.

We give as a Supplement a Portrait of Mr. S. Coleridge-Taylor, from a photograph by Messrs. Bender and Co., Croydon, to whom our thanks are due for its re-production. The portrait of Miss Ada Crossley is from a photograph by Mr. H. W. Barnett, Hyde Park Corner, W. Our thanks are also given for kind permission to use the same.

—:o:—

Music and several articles are held over until next month. We shall also give a new vocal composition, composed expressly for *The Minim*, and a portrait and biography of Mr. Johannes Wolff and other eminent musicians.

—:o:—

The fifth volume (1897-8) of *The Minim* may be had, bound in cloth, 2s. 6d. Post free, 3s.) Any two volumes (except the first, which is out of print) may be had, bound together in cloth, 4s. (Post free, 4s. 6d.) Address, Editor, *Minim* Office.

Gold Dust.

A handful of common sense is worth a bushel of mere scholastic learning.

—:o:—

Good counsel cannot be too highly prized.

—:o:—

It is a good thing to *begin* work well, better still to *end* it well.

—:o:—

All is soon ready in an orderly house.

—:o:—

All is *fine* that is really *fitting*.

—:o:—

Always look ahead—who looks not before, will be sure to find himself behind.

—:o:—

Work hard—live in moderation—a sensible diet cures far more than the Lance. Bacchus has drowned more men than Neptune.

—:o:—

What ever you do, be *just*, for remember distinctly that it is not on this little earth that Heaven's justice ends.

—:o:—

Luck is ever waiting for something to turn up. Labour, with keen eyes and strong will, will turn up something.—*Cobden*.

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(Incorporated by Royal Charter, 1883),

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HALF TERM begins 13th February, 1899.

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Syllabus and Official Entry Forms may be obtained from

FRANK POWNALL, Registrar

Rising Young Musicians.

MR. S. COLERIDGE-TAYLOR.

It is with great pleasure we give as a supplement a portrait of Mr. S. Coleridge-Taylor. This talented artist has been received with remarkable enthusiasm as a composer, performer and conductor. His recent appearance at the Gloucester musical festival and at the Queen's Hall concerts, created the greatest admiration, and the general verdict pronounced was quite unanimous in recognition of the young musician. Mr. S. Coleridge-Taylor was born in London on August 15th, 1875. His father was a doctor of medicine, and a native of Sierra Leone, on the west coast of Africa, while his mother was an English woman. Mr. Taylor showed signs of talent when he was six years old. He first commenced to learn to play the violin. At the age of ten he was elected a chorister in St. George's Church, Croydon, but for the last ten years he has been in the choir of St. Mary Magdalene Church, Croydon, as an alto singer. In 1890, he became a student of the violin at the Royal College of Music, and on that instrument he excels as a performer and teacher. In 1893, he competed for a scholarship at the Royal College, and won it. Since that time he has made great advance as a composer of all kinds of music. His orchestral writings are full of striking and novel effects, and the gift for melody is not wanting. At the Gloucester triennial musical festival in September last, his "Ballade in A minor," was produced for the first time under his direction; it was received with wild delight. The latest vocal composition, "Hiawatha's Wedding Feast," for tenor solo, chorus and orchestra, has been well received in several places, and the four characteristic waltzes for orchestra are models of originality and neatness.

His *presto* movements are full of vigour, the varied and interesting rhythm and the wildness of character, suggest other than European forms and influence. We fully anticipate great things from Mr. Coleridge-Taylor, and his career will be watched with interest by all who have come in contact with him and appreciate his remarkable and exceptional talent.

"The Minim" Examination Questions on the Theory of Music.—Set V.

We understand that the Christmas Vacation has interfered with the working of the last set of questions given in the January *Minim*; and that many who have sent up the papers for examination found the questions difficult. In some cases we have advised working the entire paper again, after careful study of the following subjects: Scales, Transposition from one Key to another; Transposition from one Time to another, and the C Clefs. There is still a great difficulty in transposing from the Bass Clef to the Tenor (C) Clef, and from the Treble Clef, when used for the Tenor part, into the Tenor (C) Clef. We therefore give a short paper this month on these subjects only, and hope that the January questions will receive careful attention during this month.

TRANSPOSITION.

- I.—(a) Take the music given as a supplement last month for working out as follows; (b) Transpose the Tune into full vocal score. (c) Use the C Clefs for Soprano, Alto and Tenor parts. (d) Transpose the whole score a semitone higher, prefixing the proper signature.
- II.—Work out all, or any, of the January questions according to the regulations given.

Advice.—(1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Write neatly, and not too crowded; leave space of a staff or two between each question and answer for corrections. (4) Write in Ink. (5) Give your name or motto at the end of each Paper worked, as required for a competition.

The next set of questions will be given on "Scales, Intervals, and Transposition."

Papers will be examined, corrected, and returned on sending full address and twelve postage stamps.

The back numbers containing the Examination Theory Questions may be had post free, 2d. each, and the papers may be sent for examination at any time on above conditions.

Address—Editor, *Minim*, Head Office, Cheltenham, England.

Supplement to "THE MINIM," February, 1899.



From a Photograph by]

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MR. S. COLERIDGE-TAYLOR.



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The amended syllabus has been prepared with the view of adding still further to the educational value of the Local Examinations in Instrumental and Vocal Music, and the Board confidently hope that the amended lists will meet more thoroughly the want sometimes felt for guidance in the selection of Studies and Pieces.

While these new lists largely consist of Studies and Pieces contained in previous lists, some new matter has been incorporated, and the whole has been divided into groups, leaving teachers and candidates a wider field of selection, and at the same time securing greater balance and uniformity of difficulty.

It will be seen, for example, that in the pianoforte division of each grade two, instead of three, studies will be required, and the Candidate will select one of the groups provided. On the other hand, *two pieces* will be required, and the Candidate will select one of the several groups of pieces. It may be pointed out that these groups each contain pieces contrasted in character.

The new syllabus also contains a Preparatory Pianoforte Grade, the music and regulations for which are contained in complete form (scales excepted) in a book issued by the Board. Price Two Shillings.

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- | | |
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| 1. FINGER EXERCISES. | (20 marks.) |
| 2. SCALES. | (15 ") |
| 3. STUDIES. | (20 ") |
| 4. PIECES. | (40 ") |
| 5. EAR TESTS. | (5 ") |

This Preparatory Grade has been specially designed to secure a good technic as a sure foundation for the future progress of young Pianoforte students.

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It is pleasant to talk to her about her short though triumphant musical career, for she accepts her success with a modesty which is often conspicuous by its absence from the manner of far less brilliant artists.

Of course she is delighted that such a good start has been made, and speaks with warm appreciation of the attitude of the public towards her. "People have been quite lovely to me, ever since I came to England, and if only I did not feel a little home-sick sometimes on a particularly gloomy day, I should not have an unsatisfied desire. But you know your skies *are* depressing. However, don't let us talk of the very few dull moments of my life, but rather of some of its many pleasant episodes. Singing to the Queen a little while ago is one which will ever afford a delightful memory. She was so kind, so simple, and so evidently pleased with my performance, that it inspired me to do my very best. Here is the red enamel and diamond brooch which she gave me as a souvenir. The whole visit to Balmoral was a pleasure, for besides the honour of singing to Her Majesty, I thoroughly enjoyed staying at Abergeldie Castle with Lord and Lady Carrington; he was Governor of New South Wales at the time of my debut there, so we had several agreeable recollections in common."

"May I hear something of your childhood?"

"What shall I tell you that will be interesting?"

About my music, chiefly, I suppose. Well, it was due to Madame Fanny Simonsen, the well-known Melbourne teacher, that my voice was cultivated; and it was she who, when I was seventeen, presided at my first appearance on the concert platform. I had a success, and folks were so delightful to me that when it was suggested I should do well to go to Paris and get lessons from Marchesi, the people of Melbourne, Adelaide and Sydney got up a farewell performance for my benefit which realised nearly £1,000; so you see I did not bid good-bye to Australia endowed with only the proverbial 'half crown and good wishes' which provide the entire outfit of many of your countrymen when landing there from England. Before going to Paris,

I studied oratorio with Mr. Santley, in London, and then transferred myself to Marchesi. Oh, what a cold winter was that of '94: the first I had spent away from home; I assure you nothing can describe the horror with which I saw the ice float down the Seine! It seemed as if a fiend had taken possession of the beautiful river! How I shivered! How I almost—only *almost*, mind,—repented of having left my sunny home! However, all that was changed, when in the following May I was again in London, and found myself embarked on a succession of concerts already booked for me by Daniel Mayer. What a splendid impressario, by the way! He makes things so easy for a beginner!"

"Perhaps that depends on the beginner?"

"Perhaps; anyhow, I had a very satisfactory campaign under his banner."

"May one ask what is your favourite amongst the composers of the present day?"

"No, I am afraid not—at least, I am quite sure that it is a question which I should be at a loss to answer, for I admire the work of at least half-a-dozen so heartily that to select any one for preference would be invidious. But as to what style of music I like best to sing, I can tell you in one word—oratorio! The contralto part in any great work like 'Elijah,' for instance, holds the highest attraction for me, and I look forward with the keenest enjoyment to the time when I shall have much more of this class of singing allotted to my share. I should like to record the fact that any success which I may have already attained in the rendering of oratorio music is greatly alone to the kindly help and able suggestions given me by Mr. Henry Wood, the conductor of the Queen's Hall orchestra, for whose advice I have regularly applied when studying a new part."

"And to whose advice you have done such complete justice."

"You are kind to say so—but then you English are kind; Melba said it of you in the long ago, before I knew that one day I would prove the truth of her words. We Australians are very proud of Melba's brilliant achievements; and I, to whom she has always been most generous, am delighted to have reached the stage when managers think fit to engage me to fill a place on the same programme. I have also sung with Madame Patti and Madame Albani."

"And how about the future?"

"As to that I am not quite certain, as indeed who can be; but I *want* to stay here yet a while. Then I should much like to go home—on a visit only—so don't look so tragic! Besides that, I have very tempting offers from America, so what to do for the best is now the chief consideration."

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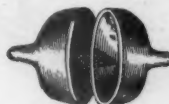
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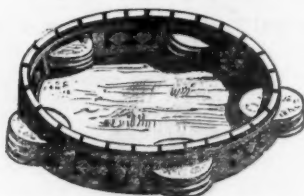
THE SACKBUT, TIMBREL (OR TABRET),
TABOR, &c.*Fig. 8.—The Cymbals.**

I propose now to muse for a period of somewhat short duration upon the sackbut which was, undoubtedly, in use at the same time as the cymbals, lyre and many other instruments of which I have already made mention. Opinions differ as to whether this was a stringed or wind instrument. Mr. Chappell wrote, "The sackbut was a bass trumpet with a slide, like the modern trombone." It is supposed, by some—including Drayton—to have had a deep note. If, by chance, this be the same as the Greek and Latin sambuca, the English translation is entirely wrong in the rendering of the authorised version: for the sambuca was a triangular instrument with four or more strings played with the fingers, and according to old writers it had been described as having a shrill tone. In a certain historical book the discovery of the instrument is reported to have taken place in Syria; again, the sambuca is described as a kind of triangular harp. I have said it is unknown whether this be a wind or string instrument; a certain individual of the past appears to have regarded it as an instrument of the former class, for he connects it with the sambucus, or elder—a kind of light wood of which pipes were made. From various writings it is very evident the sambuca was early known at Rome. It was a favourite amongst the Greeks, and the Rhodian women appear to have been celebrated for their skill in playing upon it. There was an engine—wrote an ancient historian—called sambuca, used in siege operations, which derived its name from the musical instrument, because, when raised, it had the form of a ship and a ladder combined in one. Perhaps the timbrel or tabret is quite as important (if not more so) as most Biblical instruments of music to which I have already referred. The timbrel was, generally speaking, played upon by young maidens or "damsels," as the Psalmist pleases to call them. The words, timbrel or tabret, seem to have been derived from various languages, and are supposed to be of Arabic,

* Cymbals are traceable to remote antiquity, and were formerly of the cup-like shape of the illustration given above. They were much smaller than present flat-shaped instruments.

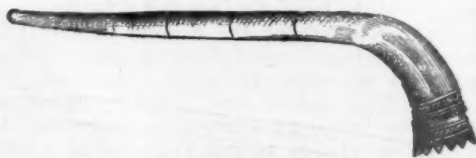
Persian and Spanish origin; which, by the way, appear to have given us the idea of the "tambourine."

Fig. 9.—The Tambourine.



The root of the Greek word signifies to beat or strike, as again, in the Latin tympanum, by which name the kettle drum is often known. Any kind of drum was, in early English times, known as a tabor; but then, in Shakespear's time, it seems to have become an instrument of peace, and is thus contrasted with the drum—as in "Much ado about nothing," act 2, scene 3.—"I have known when there was no music with him but the drum and fife; and now had he rather hear the tabor and the pipe." Tabouret is a diminutive of tabor, and denotes the instrument now known as the tambourine: the word is retained in the authorised version from Coverdale's translation in all passages except Isaiah xxx. verse 32, where it is omitted in Coverdale, and Ezekiel xxviii., verse 13, where it is rendered "beauty": the last reference, however, is obscure, and appears to have been early corrupted, for we now read "thy tabrets" instead of "thy beauty," which is the rendering adopted in the Bibles of not only Coverdale but also Cranmer. It appears another instrument similar to the tabret was used in the time of the Bible, and was used by the Syrians of old as well as the Arabs to accompany songs and dances, merriment of feasts and the joy of triumphal processions, when the women came out to meet the warriors returning from victory, and is everywhere a sign of great happiness or of peace. The tabor is said to have been introduced into Europe by the Crusaders, who adopted it from the Saracens, to whom it was peculiar.

Fig. 10.—The Schofar.*



(To be continued.)

* The Schofar in olden times is supposed to have been made out of the horn of a wether, and the instrument in Fig. 10 is made of horn. It is of the trumpet species (Judges vii. 16—20).

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ANNUAL CONFERENCE.

MEETINGS AT PLYMOUTH.

The fourteenth annual Conference of the Incorporated Society of Musicians, of which H.R.H. the Duke of Saxe-Coburg-Gotha is the president, took place on Tuesday, January 3rd, and four following days at Plymouth. In addition to an interesting programme of addresses and papers, the local committee arranged a number of excursions and other social functions. An exceptionally large attendance of members was attracted from all parts of the United Kingdom. The proceedings began with a pianoforte recital, given in the Western Law Courts by Professor Prout, who performed all Bach's celebrated forty-eight preludes and fugues in the presence of a large number of the visiting musicians at four recitals during the week.

The opening meeting of the Conference was held at eleven o'clock in the Corn Exchange, which was well filled. His Worship the Mayor of Plymouth (Alderman John Pethick, J.P.) first took the chair, being accompanied by Mr. William H. Cummings, F.S.A., Hon. R.A.M., Dr. J. Culwick (Dublin) and Dr. A. King, F.R.C.O., (Brighton), chairmen of the Meetings, Aldermen J. Shelly and W. Law, and the Town Clerk (Mr. J. H. Ellis); also the delegates and officials of the Conference, the majority of whom wore their academic robes.

The Mayor expressed the pleasure it afforded him to welcome the Incorporated Society of Musicians to Plymouth. He regretted to some extent that the Guildhall was not available for their gatherings, as the building was being fitted and prepared for the reception to be held that evening, which, he hoped, they would all attend and enjoy—(applause). From the newspapers he learnt that amongst those present were many who had obtained the highest possible distinction in the musical profession. He would have greatly liked to follow the full programme of their proceedings, but he was afraid that municipal duties would render that impossible. He was sure they would enjoy their visit to that historic old town—(applause)—which the inhabitants were proud to regard as the metropolis of the West, and before they departed he hoped they would not fail to witness the view from the Hoe, which, he contended, was not to be excelled in England—(hear, hear). As they passed through the town they would observe that the streets were kept tolerably clean, and that marble, which abounded in the district, was largely utilised in the paving. In conclusion, he expressed a sincere hope that the

stormy weather experienced during the past few days had passed away, and that nothing would occur to interfere with the enjoyment of their visit. He added that Admiral and Lady Fremantle had written to him regretting their inability to join him in welcoming the Society—(applause).

The General Secretary (Mr. E. Chadfield) read the annual report, which recorded the fact that the membership has increased 100 members during the year. The Society had been able to give efficient aid in several directions. The report of the orphanage committee showed that this department had also been a great success. The general council had been able to add £500 to the reserve fund provided for the promotion of the objects for which the society was established. The report having been adopted, Mr. W. H. Cummings, sen., read a paper on the responsibilities of professors of music. Scarborough was selected for next year's conference.

MUNICIPALITIES AND MUSIC.

After the midday adjournment the Conference re-assembled in the Western Law Courts, and a debate took place, "That the time has arrived when the recognition and support accorded by the municipalities of this country to literature and painting should be extended to the art of music."

Mr. S. S. Stratton introduced the subject, and said it might be asked why municipal authorities had anything to do with the fine arts at all. The fact was they did, and, if so, why should they not take up music as well. Architecture and sculpture were well cared for, and there was nothing necessary to be said for them. They came to music, and it was a curious thing that it was differentiated in a way not very complimentary to the art or its professors. If they took up a magazine, they found mention of the fine arts, music, and the drama, and the fact was music was the Cinderella of the arts and was the poor sister never recognised. In this country, music was looked upon more as an amusement than a fine art. No one grumbled at the support given to literature, and they had wealthy men giving large amounts for paintings which became the property of the public; but could they give an example of a man having put down £10,000 for music? In some public libraries there was a department for music, and sometimes municipalities founded musical schools. County Councils, too, furnished grants for bands in the park; but no musician there would consider music properly represented by bands in the parks. The musician had to fall back upon patronage, which had many objectionable features. There was a danger of the art being looked upon only as a subject for examinations

instead of being a fine art. Their chief society, the Philharmonic Society, was able sometimes to announce at the end of the season that it had been successful, and there was no need of a call being made upon the guarantors. What a ground to put an art like music upon—that they paid their way. (Laughter.) But how many societies were in that financial position? How many societies were there who dared take a young composer by the hand? They had been educated to believe that good music came from the Continent, and what was the reason for this, but because the whole organisation rested on the support of a fickle public, who might one year be devoted to music, and next year grow crazy over cycling. (Laughter.) Was that a satisfactory position for an art like music? Art was not commerce, and if they recognized that they would make the first step. The municipalities could do all that was necessary, and if they made a beginning other people would follow. Every city had halls for concerts, and he thought every village might have its hall where concerts could be given. (Hear, hear.) The cost would be slight in comparison with the amount expended on paintings and libraries. What was wanted was not for the municipalities to teach music, but every large city or town should have its accredited orchestra, choral society, and opera. It would be desirable, though it might not be possible, for music to be free; the subsidy given by the municipality would only be sufficient to keep the society from being dependent upon the public, but coupled with the conditions that the highest examples in art should be given.

An animated discussion followed, in which Messrs. A. J. Page, Dr. McLean, Mr. D. Hume, Mr. W. H. Cummings, Mr. Edward Cook, Dr. C. Vincent and others took part, and at length the principle advocated by Mr. Stratton in his address was affirmed.

Following this meeting, at 4 o'clock, there was an "At Home" at the Plymouth Institution, Mr. W. H. K. Wright (the president) and Mrs. Wright welcoming the Society. The Museum and Library were thrown open, and an interesting collection of ancient and curious musical instruments and books was displayed. Among the objects which possesses a history was a double bass which had been in the conflict at Rorke's Drift, and bore marks of the struggle. A trumpet which rallied our men on that exciting occasion was also shown. There was also a fine collection of stringed instruments by celebrated masters.

The same evening a reception was given in the Guildhall by the Mayor (Alderman Pethick) and the Mayoress (Mrs. Hann), the Mayor's daughter, for which invitations were issued to members of the Conference and a large number of people in the

three towns. The guests invited included Sir Edward Clarke, M.P., The Earl of Mount Edgumbe, and Lady Ernestine Edgumbe, Admiral the Hon. Sir E. R. and Lady Fremantle, Lord and Lady Auckland, the Magistrates, and members of the Town Council, the Mayors and Mayoresses of Barnstaple, Bideford, Dartmouth, Devonport, Exeter, Honiton, South Molton, Tiverton, Great Torrington, Totnes, Torquay, Okehampton, Bodmin, Falmouth, Helston, Launceston, Liskeard, Penryn, Penzance, St. Ives, Truro, Saltash, Lostwithiel, the chairman of Stonehouse District Council, the town clerk of Devonport, &c. The Guildhall was magnificently decorated, and refreshments were provided. The guests numbered upwards of one thousand. The uniforms of Military and Naval officers added greatly to the brilliancy of the scene.

The musical programme was of a high order. The full string band of Plymouth Division Royal Marines, under Mr. F. Winterbottom, played a choice selection in faultless style. It was a critical audience—perhaps one of the most critical this combination has had to face—but that the performance was appreciated was amply demonstrated. Miss Florence Ellery sang two solos in her usually cultivated style, and Miss Alice MacFarlane's rich contralto voice was heard to advantage in "The gleaner's slumber song" (R. Walthew) and "Twas only a dream" (Randeggar). Mr. Dean Trotter (tenor of Exeter Cathedral) sang to the satisfaction of all; and Mr. T. W. Balhatchet's musical voice and good style were displayed in "The devout lover" and "Blow, blow, thou winter wind." The conductor was Mr. John Hele, Mus. Bac., Oxon., A.R.A.M., organist to the Corporation of Plymouth, who also cleverly played the organ solo Widor's Allegro Cantabile in F. Sir Edward Clarke, Q.C., M.P., and the Recorder of Plymouth (Mr. Duke) were amongst the early arrivals.

The reception ended at eleven o'clock, and in every way it was most successful and thoroughly enjoyed.

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SECOND DAY.

On Wednesday morning, at 9.30, Professor Prout gave his second pianoforte recital of Bach's Preludes and Fugues to a large muster of members and others.

Afterwards Dr. J. C. Culwick took the chair, and the discussion of subjects in the agenda was continued. The Chairman gave an address on Music and Lofty Aims, and then followed an exhaustive paper on "The Training of the Ear," by Dr. G. Shinn, F.R.C.O., London. Too long had it been left to the individual teacher directly to train the ear of his pupil, but this could be tolerated no longer, and they as a profession must face the important issues involved in the question. The fundamental condition of every phase of art was the possession of a sensibility of or a susceptibility to external presentation of art materials, and art forms, and the first duty of the educator was to train that organ which received such external impressions. There was so much misconception with regard to this matter—so much mere exultation of intellectual facility; so much importance attached to mere head knowledge of names and descriptions and formulæ—that if any good were to be got from a discussion of that sort they must start from some common basis, and keeping that steadily and clearly in mind, they should trace how far the efforts of the average student of to-day were directed towards seeking the substance rather than grasping at its shadow. Dr. Shinn went on to deal technically with the functions of the ear, and to point out how its higher function was that of retaining what was heard. He complained that as a result of examinations, even by examiners who accepted the responsibilities of a high and honourable profession, harmony students were certified by the thousand who did not prove that they possessed any knowledge of the real nature of the material which they fashioned on paper. No method of teaching was good which was not founded on true scientific principles of education; and he therefore, urged that in future there should be no sitting on the fence on the part of the profession, but that from the conference a strong voice should go forth in favour of a more thorough system of ear-testing being established in all examinations.

Professor Prout endorsed the paper, and declared that a very large number of those students who studied harmony had no idea of how the chords which they were putting on paper would sound. The reason was that the subject of ear-training was neglected, not so much in teaching as in examinations. What they as teachers wanted to do was to "teach the pupil to hear with the eye." The subsequent discussion was maintained by Mr. A. Page, Dr. F. J. Sawyer, Professor Hiles, Dr.

King, Dr. Vincent, and Mr. Cummings.—Eventually, the following resolution was adopted:—"That it is most essential to the progress of study that examinations in the ear-training, both in the elements and in harmony, should be far more extended in all grades."

With a vote of thanks to the chairman the morning session terminated.

VISIT TO THE DOCKYARD.

In the afternoon the members to the number of some three hundred paid a visit to the Dockyard at Devonport. Starting from the Guildhall-square in over a dozen wagonettes, they drove by way of Union-street to the Dockyard, where they were received and welcomed by Captain W. A. D. Acland, in charge of the Dockyard Reserve. Dividing into two sections, one party by far the larger, made a tour of the Dockyard establishments, while the other paid a visit to the port guardship *Nile*, lying in the stream. After leaving the Dockyard the members attended a reception by the Mayor and Mayoress of Devonport, in the Guildhall. Mr. and Mrs. Hornbrook received their guests in the large hall, which was comfortably furnished for the occasion. The members were warmly received by the Mayor, speeches were made, and light refreshments served before the assembly dispersed.

MUSICAL EVENING AT THE GUILDHALL.

The Conference Choir and Conference Orchestra which the Local Committee decided upon forming in order to provide an entertainment worthy of the visit of the Conference, gave a good account of themselves at the Guildhall on Wednesday evening. Both were representative of the musical talent of the Three Towns, and the result was equal to that produced by most of the festival choirs in other great centres of population. The concert was most successful, and proved that Plymouth is a musical centre in every sense, as vocal and instrumental music of a high order was given in the most artistic manner. The voices were only heard absolutely alone in Barnby's madrigal, "Whilst youthful sports" (conducted by Mr. Faull), and marked by fine effects of light and shade. The orchestra contributed six independent numbers—the overture to *Ruy Blas* (Mendelssohn) and two Hungarian Dances (Brahms—5 and 6 of the original edition), conducted by Mr. E. Binding, Inspector of Naval Bands; the 5-4 allegro and the last movement from Tschaikowsky's pathetic symphony, conducted by Mr. F. Winterbottom, bandmaster of the Royal Marines, Stonehouse; and the overture to Dr. S. Weekes's oratorio, "Nehemiah." The latter is deserving of more than passing note, this

being the first performance of the overture; it had a worthy rendering under Mr. Winterbottom's baton, and secured for the author a remarkable ovation. Professor Prout conveyed to Dr. S. Weekes the congratulations so warmly bestowed, and, in a few broken words, the latter expressed his thanks to the audience and to those who had prepared and given so successful a rendering of his work.—The choral march with which the concert opened was also conducted by Mr. Faull. Mr. H. Moreton, Mus.Bac. (organist of St. Andrew's Church), conducted "Cum Sancto Spiritu" from Mozart's 12th Mass, and the chorus, "Blossoms born of teeming springtime," from Dvorak's "St. Ludmila." Mr. S. Bradbury had selected for his two numbers the quartette and chorus, "Quando Corpus," from Dvorak's "Stabat Mater" (in which the quartette was excellently sung by Mrs. G. Shellabear, Miss A. Symons, Mr. L. Barnes, and Dr. G. Meadows), and Eaton Fanning's chorus, "Daybreak," given with orchestral accompaniments. Mr. Bradbury also took Dr. Weekes's place in the concluding number of the programme, the choral epilogue "God sent His messenger the rain," which formed a fitting epilogue to a most successful concert, which reflected the highest credit upon each of the conductors who had worked so hard in preparing it and in training choir and orchestra.

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THIRD DAY.

Dr. Alfred King, F.R.C.O., Brighton, presided at the third days' Conference on Thursday morning. He gave an interesting address, and expressed his great pleasure at presiding over such a large gathering of musicians. Mr. Frederic James, Mus.Bac. (Leeds), read a paper on the subject of "The influence of prejudice upon the present state of musical art." In speaking of the difference which existed between English and foreign composers, he said he hoped the desire which they all possessed for the spread of music would not lead any of them to countenance any desecration of the Sabbath. Listening to good music, however, must be beneficial to the mind, and it was certainly better than discussing politics or gossip. Plenty of good music should be performed on Sundays, and prejudice ought not to hamper their efforts in this direction. Charges for admission to hear music on the Sabbath day were quite another thing. In their churches music was becoming more important year by year, and this fact was recognised by church officials and clergymen, who were fully alive to the immense value of music in worship. The outlook with regard to church music was now very cheering. He proceeded to speak of certain prejudices which existed against new colleges and institutions established for examination purposes, and concluded by saying that he believed the day would come when all this prejudice would disappear, and good, sound and clear judgment would rule all that they had to say and do. An interesting discussion followed by Dr. Harding, Dr. C. Vincent and Mr. Roylands-Smith. In closing the discussion, the chairman said he was convinced that good would result from the paper and discussion. There were many sides to the question of prejudice upon musical art, and the subject required careful consideration. He moved a vote of thanks to Mr. James for his paper. —Mr. Stratton (Birmingham) seconded, and the resolution was unanimously carried, Mr. James replying.

FOLK MUSIC IN THE WEST.

At the afternoon's meeting, which was held in the Guildhall, the Rev. S. Baring-Gould delivered an address, amply illustrated, on "The Folk Music of the West of England." The lecturer confined his remarks chiefly to Devon and Cornwall. Riding about the country as a boy on his pony, and putting up for the night at wayside inns, he had often heard singers over the kitchen fire, but at that time he did not think of preserving the melodies, but only the words. Since then he had thought what a pity it was that those old Devonshire songs should be lost, and he had tried his hardest to collect them. He

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instanced a few, spoke as to their origin, and compared them with the songs of other districts and countries. Tavistock and South Brent furnished him with a large number of songs, and he was not long in finding out that he must go to the old folk, who had long since been set aside in favour of the new singers with the last comic songs from town. "The Bell Ringers" was picked up at the "Saracen's Head," Two Bridges, Dartmoor, and several good old singers were discovered at Holne, on the edge of the Moor, from whom he was able to secure several old songs. One old man, a hedger, could sing some 150 to 200 songs, all not equally good, but many of them gems in their way. In conclusion, he contended that the American organ and strident harmonium came in, and routed out these venerable representatives of a musical past, and the music-hall piece was now driving away all the sound old traditional melody, and the last of the old conservators of folk-song made his bow, and said:

I be going, I reckon, full mellow,
To lay in the churchyard my head,
So say—God be wi' you, old fellow!
The last o' the zingers is dead.

CONFERENCE SERVICE AT ST. ANDREW'S CHURCH.

A new departure was instituted at this Conference by holding a special service, at ten o'clock on Thursday morning, there being a large attendance, and the full choir being present. The service was intoned by the Rev. Gordon Ponsonby, Rector of Stoke Damerel, Mr. Moreton's setting of the versicles being used. The Psalms for the day were sung to chants by Dr. G. B. Arnold and Mr. Moreton. Archdeacon Wilkinson read the lessons. For the Te Deum was used the festival setting by Mr. H. Moreton for the Diamond Jubilee service in 1897, the verse parts being sung by the members of St. Andrew's Quartette: it was very effectively rendered. For the Benedictus Barnby's fine setting in E was used, the solo being entrusted to Master Hart, and

the whole was well rendered. Professor Villiers Stanford's "Awake, my heart" was chosen for the anthem, the baritone solo being sung by Mr. S. Smith. The power of the choir was very evident in the concluding chorus, especially in its massive chorale, "All glory, thanks, and merit," which Mr. Moreton accompanied with chords upon the trumpet with fine broad effect. At the conclusion of the service Mr. Moreton played a fugue by Russell.

In the evening another excellent concert was given in the Guildhall, which was crowded in every part by a delighted audience. The programme was very varied and gave all kinds of vocal and instrumental selections. The two appearances of the trombone quartette (Messrs. Pike, Bennett, Wills, and Littlepage) were exceedingly successful; the pilgrims' chorus from Tannhauser being very effective and cleverly played. The two appearances of St. Andrew's Quartette (Messrs. W. W. Vinson, W. Foster, S. Smith, and F. Ledden) awakened the liveliest interest. They were in particularly good form, and their voices blended delightfully; they first gave Mr. H. Moreton's arrangement of Kingsley's ode, "The Sands of Dee," which elicited a cordial "Bravo." In the second part Lamothe's vocal waltz, "Come with me," elicited much enthusiasm, and the audience would not be denied a third hearing, Mr. Morton's very able setting of "The House that Jack Built" being given, to the intense amusement of the audience. Miss Florrie Smith and Miss Emma Smith, A.R.C.M., gave the first movement of Brahms's Sonata in E minor for pianoforte and 'cello. The individual effort comprised a cleverly-played violin solo—Mackenzie's "Caprice from the Pibroch"—by Miss Flo. Woolland, L.R.A.M., a very successful interpretation of Moszkowski's polonaise for the pianoforte, by Mr. F. Weekes, A.R.A.M.; and two organ solos by Mr. H. Moreton, Mus.Bac., F.R.C.O., who excelled himself in the brilliancy of his performances, which were admirably designed to shew the capabilities of the Guildhall organ. Archer's Concert Variations, though brilliant and interesting, were entirely eclipsed by Widor's Toccata in F, which secured the warmest acknowledgments.

FOURTH DAY.

On Friday morning at 9.30, Professor Prout gave the fourth and last of the Bach recitals before the largest assembly of the series. At the close the talented Professor received hearty applause. Mr. W. H. Cummings proposed a vote of thanks to the veteran musician, and it was carried amid a scene of great excitement.

At 10.30, the annual business meeting was held. At the meeting Mr. A. Page, presided, in the absence of Mr John Thomas, who, as harpist to the Queen, was in attendance upon her Majesty.

The Secretary (Mr. E. Chadfield) announced that they had lost ten members by death since the last conference. The question of the date of the next year's conference at Scarborough was then discussed.

Professor Prout proposed that the conference should be commenced on the 1st January.

The motion was seconded by Mr. Royland Smith, of Torquay.

Mr. W. Scott proposed that they should meet in September, but the proposal found no seconder, and the motion of Professor Prout was carried.

The annual meeting was fixed for Friday in the conference week, and it was decided to have the annual dinner on Thursday, instead of Friday night. The Secretary then read a report on behalf of the Orphanage Committee. He said the report was that the orphanage had been conducted in a very satisfactory manner, and that the health of the children had been good, and Miss Kenway had expressed approval of the teaching adopted in the orphanage. The subscriptions which kept coming in showed that the interest in the orphanage was sustained. He also announced that £50 had been realized by a scheme instituted by some ladies for embroidering names of subscribers on the table cloth. Half the number of the children admitted to the orphanage were those of parents entirely unconnected with the society. The committee had in that respect acted on the principle laid down at the general meeting when the orphanage was taken over, that only cases of the greatest need should be accepted, without any reference to any personal connection with the society. It was hoped that before long efforts would be made to extend the benefits of the orphanage to boys as well as girls.

Mr. W. H. Cummings, as treasurer, announced the receipt of other donations, including £5 5s. from the Cheltenham Festival Society, just handed to him, and said that by-and-bye they hoped to get fresh premises, and to have an institution worthy of their great society.

Mr. J. A. Matthews said they should endeavour to place the funds of the orphanage on such a footing that it should not be dependent upon voluntary subscriptions, and with this object he suggested that they should endeavour to raise £5,000 for investment, in addition to the regular subscriptions. If they could do this, the institution would be established on a firmer basis, and be in a position to meet any unexpected difficulty arising from want of interest or lack of funds. He also suggested that at the close of the meeting a collection should be made for the orphanage, as was done last year with success. Many would rather subscribe in this way than have their names put on the orphanage "tablecloth."

Dr. Shinn followed with remarks objecting to the tablecloth method, and said that it would be much better for each member to subscribe a small sum in addition to the annual subscription, to be devoted to the orphanage fund.

Dr. Vincent deprecated criticism of the "tablecloth" which was an artistic piece of work, and an honourable and useful means of raising funds.

The Secretary was requested to thank all who had assisted the funds of the orphanage by means of concerts, &c.

For the Scarborough Conference Sir F. Bridge, Mr. F. H. Cowen, and Mr. W. H. Cummings were elected by ballot as chairmen; and Dr. S. Weekes was appointed chairman of the general meeting.

The afternoon was devoted to a trip up the Tamar and a visit to Mount Edgecumbe Park. January is not an ideal month for steamboat excursions, and those familiar with the Tamar in the summer must have realised how much of the picturesque visitors at this time of the year missed. Fortunately, the day was fine, and when the two steamers on which the members of the Society and their friends were accommodated left the West Hoe Pier, the sun shone brilliantly. The excursion, therefore proved a very enjoyable one to all, and those from inland towns found very much to interest them in the men-of-war and other features of the Hamoaze. The beautiful grounds of Mount Edgecumbe Park were visited on the way back, the party returning to Plymouth about half-past four.

The Annual Banquet took place on Friday evening in the Guildhall, when upwards of 200 persons sat down. Speeches were indulged in, and at the close, a dance followed at the Corn Exchange, which was kept up with spirit for a couple of hours.

PRESENTATION TO DR. PROUT.

When the members adjourned from the Guildhall banquet on Friday night to the Corn Exchange for a dance, a very interesting ceremony was prepared. Many who had enjoyed and profited by Dr. Prout's Bach "breakfast parties," wished to show their appreciation of his noble and successful effort to play the Leipsic Master's "48." Professor Prout is a smoker, and his favourite implement is a pipe. He was jokingly asked which he would prefer to give up, his pipe or his "Bach," and he replied, "My pipe." As he had given the delegates plenty of "Bach," a few decided that he should not go without his pipe. So, in contrast to Bach's "48," the subscribers, numbering forty-eight, presented him last evening, through Dr. Mann, of Cambridge, with a handsome case of briar pipes,

bearing the inscription "E. P., Plymouth Conference, 1899." Dr. Prout expressed his thanks to the donors for the present, and stated that the gratification he felt was enhanced by the large attendance of the members, at an early hour in the morning, to hear his interpretation of Bach's "48." If at any future occasion he could do similar service, he would be willing to do it.—The Dublin professor was excitedly cheered, and dancing commenced, and was kept up with much pleasure by those who remained for this closing enjoyment.

—:0:—

On Saturday morning the majority of the members left Plymouth for their homes. Saloon carriages were provided by the G.W. Railway Company for those making long journeys. So ended the Fourteenth Conference of the Incorporated Society of Musicians.

[OTHER MATTER HELD OVER.]

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The Macfarren Scholarship has been awarded to Adam von Ahn Carse (of London). The examiners were Mr. Edward German, Cavaliere Alberto Rendegger, and Sir Alexander C. Mackenzie. Paul W. Corder was highly commended.

The George Mence Smith Scholarship has been awarded to Mary Isabel Reaney, a native of Huntingdon. The examiners were Madame Agnes Larkcom, Mr. Frederic King, and Mr. Arthur Thompson (chairman). The examiners highly commended Eleanor G. Chisholm.

The Robert Burns Club Prize has been awarded equally to R. Neville Flux and Harry Farjeon. Sir Alexander C. Mackenzie was the examiner.

The following lectures will be given during the present term:—

Wednesday, February 1st.—Dramatic Readings by Mr. Wm. Farren.

Wednesdays, February 8th and 15th.—Lectures (chiefly biographical) on Brahms and Tschaiikowsky by Sir Alexander C. Mackenzie.

Wednesdays, February 22nd to March 29th.—A course of six lectures on "Some Pianoforte Composers subsequent to Beethoven" by Mr. Walter Macfarren.

The lectures will be given as usual from 3.15 to 4.15 p.m.

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—O:—

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About Artists.

Madame Ella Russell is engaged for the Sheffield Musical Festival to take place in the Autumn.

—:O:—

Mr. Charles Chilley will succeed Mr. Hast as tenor of the Meister Glee Singers. The party next April will start for a tour in Australia and New Zealand.

—:O:—

Dr. William Christian Selle passed away suddenly at Richmond. He was 87 years of age, was many years organist at Hampton Court Chapel Royal, and also tutor to the late Duchess of Cambridge.

—:O:—

MARRIAGE OF MADAME PATTI.—On January 25th, amid many manifestations of popular rejoicing, Madame Patti was married to Baron Olaf Rudolph Cedestrom, of Sweden. The weather was very fine when the wedding party arrived at Brecon in a special train from Craig-y-Nos Castle, the bride's Welsh home. She was met at the railway station by representatives of the Brecon Corporation, who escorted her in civil state to the Roman Catholic Church. On her way Madame Patti passed beneath several triumphal arches bearing inscriptions in her honour, whilst the streets, thronged with spectators, were gaily decorated and festooned. In due course the procession, accompanied by military music, arrived at the church, at the entrance to which the bridal party were welcomed by the local magistracy, and the interior of which was crowded with privileged visitors. Here the ceremony was performed according to the ritual of the Catholic Church, with omission of the Mass. The bride was given away by Sir George Faudell Phillips, and Baron Rolf Cedestrom acted as the bridegroom's best man. Hymns were sung before and after the service. The ceremony over, the procession was re-formed, and proceeded back to the railway station, where the party rejoined the special train, which subsequently left for London, the wedding breakfast being served *en route* in a magnificently appointed saloon. Madame Patti was married in her travelling dress of pale dove-coloured satin de Lyon, the skirt being beautifully embroidered in fine steel. The bodice was of pale grey, and the bonnet of mauve with orchids to match those on the corsage. The cape worn in travelling harmonised with the dress, and bore a design of true lover's knots. To-morrow the bride and bridegroom propose to leave England for the South of France to spend the honeymoon.

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Burmese Music.

It will, probably, be generally known that the Birmans are a powerful nation of mountaineers, who have overrun and possessed the kingdoms of Ava and Pegu, and united them into an empire situated between the 9th and 26th degrees of north latitude, and the 92nd and 107th degrees of east longitude, comprising about 1050 geographical miles in length and 600 in breadth. Music is a science which is held in considerable estimation throughout the Birman empire, and the royal library of its capital is said to contain many valuable treatises on the art; by which, however, it should be understood, that they are much esteemed by the natives, not that they would be regarded in Europe as anything more than oriental curiosities. The instruments used by the natives bear rather a graceful character, and in the results produced demonstrate considerable ingenuity in their construction. The guitar is represented by an instrument called the *patola*; it is in the form of a crocodile, with hollow body and sounding holes in the back; the strings, three in number, are of cat-gut, supported on bridges at each extremity, and tuned by means of pegs. It is played on by the fingers, and generally used to accompany the voice. The native harp, or *suom*, is made of light, varnished wood; at the extremity of the body of the instrument a piece of hard wood is neatly fastened, rising in a curve; from this curve the strings are extended to the belly of the instrument, and there fixed. At the back is a handle by which it is lifted. The *suom* varies in length from two to five feet. The violin is called *turr*, and is generally richly gilt, carved and ornamented; it has three strings, supported by a bridge in the ordinary manner, but instead of a tail-piece, a cloth loop is used, which passes round the peg at the bottom of the instrument, and catches the strings near the bridge. The tone produced from the instrument is anything but objectionable, but would, doubtless, be greatly improved were some weight removed. The trumpet-oboe is an oboe with the bell end of a common trumpet joined to its extremity. It is blown by means of a reed, and performance on it to strangers is matter of serious difficulty. The *tou-tou*, or the Indian drum, is a small rude instrument; is in form and size like a keg, with skins stretched at the top and bottom, and tightened by thongs passing from the one end of the drum to the other. This is the same as the *ya-kou* of the Chinese, who are neighbours of the Birmans, and from whom the latter seem to have borrowed other instruments. They also possess a species of harmonica, about three feet and a half in length, the bars of which are formed of split cane, the largest fourteen inches and the shortest seven and a half; it is tuned according to the natural minor scale,

and is common in China; the instrument has been erroneously described by Rameau, in his *Code de Musique*, as the Barbary organ. The Birmans, of course, possess gongs, which are tuned nearly according to the diatonic scale, and are mostly used in sets; they are suspended by strings from bars fixed in a box, and struck by a wooden hammer or drum-stick. This instrument very much resembles in principle and effect the *Fang-hiang* of the Chinese. The cymbals of the Birmans are in the shape of a cup about an inch and a half in diameter; they are made of bell metal, in which there seems to be some proportion of silver mixed, yielding a very piercing sound when struck together. There is another instrument which is solely used in sacred ceremonies; it consists of a triangular piece of compound metal; during the Indian war some years ago, one of them was transmitted to this country, and was thus obtained. At the capture of Tavoy, the high priest, an active and leading officer, became a prisoner with the Viceroy and Second Commander; the two last were immediately confined, but to the former Colonel Miles gave instant liberty. In token of his gratitude for this unexpected mark of clemency, he took from his person this talisman, and gave it to the Colonel as the most valuable gift it was in his power to bestow. When struck, the hearers, whatever their rank, were compelled immediately to fall down on their faces in token of submission. The sound emitted is powerful and beautiful; the lengthened vibration, clearness, and brilliancy of its tone, devoid of all piercing shrillness, cannot be matched by any instrument of the pulsatile kind known in Europe.

Ashantee Music.

Although the music of the Ashantees can scarcely be reconciled with our laws of harmony and counterpoint, it is said to have a regularity, sweetness, and animation beyond that of most uncivilized peoples. The singing is all recitative, the women join in the choruses, and at the funeral of a female sing the dirge itself, but the fury of the moment renders it an unrestrained and raucous yell. In this dirge one may trace the Irish custom of singing over a corpse, commonly called a howl, corrupted from the Latin word *ululare*. The Ashantee canoeists, like the gondoliers of Venice, have chants of their own, and are very proud of them. They affirm that the airs date from the beginning of things. These, like all national tunes, are entirely traditional, and have been handed down for time immemorial from father to son. The Ashantees have an instrument similar to the bagpipe, which, if anything, is less exasperating to the unbiassed ear than the Scotch instrument; and they also play on rudely-fashioned flutes and stringed instruments.

Odd Crotchets.

Those who tinker hymns frequently illustrate that there may be a change without an improvement. The lesson brought out by the following anecdote of the late Dr. E. F. Hatfield, published in the *New York Observer*, should be heeded by persons who try to amend the words of sacred song. Now that he is gone there is no harm in saying that the writer of this notice wrote out the following anecdote of Dr. Hatfield, the pastor, and his chorister, Mr. Jones. Mr. Jones was getting up a grand musical performance by his choir of an anthem he had composed to the words of one of Watts's Psalms. The first verse ends with the well expressed words:—

"Oh may my heart in tune be found,
Like David's harp of solemn sound."

Jones came to his pastor to get his approval of a change of these lines so as to read:—

"Oh may heart be tuned within,
Like David's sacred violin."

We can see the cute and sunny smile of the Rev. Doctor as he heard the new version. But he said he could improve even that; and he wrote to the amazement of Jones:—

"Oh may my heart go diddle, diddle,
Like unto David's sacred fiddle."

Mr. Jones had the Psalm sung according to Watts.

—:o:—

There was a young lady of Rhio,
Who played in Haydn's "Grand Trio,"
Her skill being scanty, she played it *Andante*,
Though it should have been *Allegro con Brio*.

—:o:—

Teacher:—"Of course, you understand the difference between liking and loving?"

Pupil:—"Yes, marm; I like my father and mother, but I love pie."

—:o:—

A Martyr to Duty.—Doctor: "I am going to church."

Office Boy: "Yes, sir. What time shall I call you out?"

Doctor: "As soon as the sermon commences."

—:o:—

Stage Manager: "Mr. Heavy, you will take the part of Alonzo."

Mr. Heavy: "I have never seen this play. Do you think I can please the audience in that part?"

Stage Manager: "Immensely. You die in the first act."

"How is it you came home from your party so early last night, Susan? Didn't you enjoy yourself?"

"Yes ma'am, but the young man as took me into supper insulted me."

"Insulted you, Susan! Why, what did he say?"

"He asked me if my programme was full; and I'm sure I never 'ad nothing but a sandwich and a glass of lemonade; so I come away home."

—:o:—

TOLD BY THE DEAN OF BRISTOL.

Dean Pigou, of Bristol, before going to Cheltenham College, was at Ripon Grammar School. In his book, "Phases of My Life," he says:

"I boarded with a clergyman and his wife, whose name I suppress. It was in very truth a 'Do-the-boys Hall.' The less said the better. The cane was rarely out of his hand, and when too indolent for the effort he would sit by his fireside with long clay pipe and mug of beer, and handing the cane to his wife would say: 'You give it to him Bess; hit him harder.' He killed his own pigs in the backyard, and his wife wrung the necks of her geese in the kitchen. We were fed with food insufficient or unfit for growing lads. Every pretext was given for withholding meat. Pudding, stodgy and stuffy, always came first in our Sunday menu. I see now those huge rhubarb pies, with crust half baked, a solid inch thick and more in dyspeptic oppressiveness. There is a bell in Ripon Minster rung only on Shrove Tuesday. I never associate that bell with shrift, but with pancakes. To us boys it was the feast of St. Pancake, and we were stuffed with them to repletion. Pancakes are very good in their way, but you may have too much of them. I do not know that I was particularly troublesome, but I loved gunpowder as most boys love it. Some in an evil hour was discovered in my waistcoat pocket, and this was the benediction which, after caning, the *placens uxor* pronounced on my devoted head: 'Go to bed, you naughty boy, and take care the devil does not come down the chimney and carry you off to hell with his three-pronged fork!'"

A couple of the Dean's stories: I asked a girl about to be confirmed what she understood by confirmation. She said: "When I am confirmed I take upon myself the sins of my godfather and god-mothers." Another said: "When I come to years of distraction I take upon myself my baptismal promises." . . . I wonder what led the poor woman, on hearing the verses about Solomon, his wives and his concubines, to say, "To think what blessed privileges them early Christians had?"

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THE MANAGING DIRECTOR.

London and Provincial Notes.

DENMARK HILL.—On the 24th January, at St. Matthew's Church, the Denmark Hill Musical Society, assisted by the Church Choir, gave a rendering of Dr. Bowdler's Cantata, "The Shepherds and the Magi." The solos were sung by Master McBean, Messrs. J. Bainbridge Hardwicke and Henry J. Corner. Dr. J. Warriner presided at the Organ.

—:O:—

CHELTENHAM.—The Festival Society's Second Subscription Concert will take place on Monday, Feb. 13th, when the Leeds cantata "Caractacus," the great work of Mr. E. Elgar, and Mr. S. Coleridge-Taylor's famous Orchestral Ballad in A Minor will be given. The last named composition was written for the Gloucester Musical Festival in September, and then it created great enthusiasm. Miss Agnes Nicholls, Mr. Charles Saunders, Mr. Henry Sunman and Mr. Charles Knowles will be the soloists. The band will number 60 instrumentalists, and great care has been taken to secure a good performance of this difficult but effective Cantata.

The Opera House has had a return visit of Rousby's Opera Company. The usual popular operas were given to fair houses. Wagner's Tannhauser occupied an evening and was very well given, and attracted a good house.

—:O:—

GLOUCESTER.—A most enjoyable and artistic recital of vocal and instrumental music was given by Miss Hilda Wilson, and her brother, Mr. H. Lane Wilson in the Guildhall on January 23rd. We were surprised to see so small an audience, and sympathise with the talented artists who had travelled so far to entertain so few admirers. The vocal selections were finely given, and we were pleased with the singing of the old songs by Mr. Lane Wilson, who is making a special study of these folk songs. Miss Wilson delighted all with her pure and effective singing. Mr. D. Heins played violin solos with considerable success, and Mr. James Capener was the able piano accompanist.

The Instrumental Society, conducted by Mr. E. G. Woodward, will give a concert in the Guildhall, on Tuesday, Feb. 28, when the band will be considerably augmented for the occasion, and an excellent programme will be presented including vocal solos by Miss Marion Isaac and violin solos by Mr. William Henley, whose powers as a violinist are highly spoken of.

Mr. A. Herbert Brewer gave two Organ Recitals in the Cathedral on Wednesday, January 25th, in aid of the fund for completing the Cathedral Organ, which has been successfully

carried out by Messrs Henry Willis and Sons, at a cost of £700. There is still a debt of about £220 on the organ, and it is hoped that will soon be removed. Miss Gertrude Lynes was the vocalist, and Mr. Donald Heins played the violin solos.

—:O:—

BRISTOL.—The Annual Ladies' Night of the Bristol Madrigal Society took place on Thursday evening, January 12th. The programme commenced with Professor Horseley's arrangement of the National Anthem. An original and striking effect was produced by the conductor who took the first three lines of the last verse *pp*, as befitting a national prayer, and the last four *ff*, as suitable to a nation's joyful wish for their sovereign. Morley's fascinating madrigal, "My bonnie lass," followed, and was excellently sung, though the soprano voices of the boys were somewhat overpowered by the body of sound coming from the men behind them. Lassus's "Matona" formed a very welcome item in the programme. The delicious humour of the last verse, with the quaint ding-dong refrain, which followed, captivated the audience who applauded with vigour and obtained a repetition. Then came an old friend which had not appeared on madrigal programmes for many years—Walmisley's "Slow, slow, fresh fount," a thing of beauty, which we hope will appear more often in the future than it has of late. Pearsall's inspiring "Allan a Dale" wound up the first part. A more thoroughly "English" composition, both as regards words and music, was surely never penned. What could be happier than the musical setting to the words describing the Norman raid:—

"But the Normans came down
With their proud chivalry,
And they robbed him and slew him,
And burnt his roof-tree:
So Allan-a-Dale went hunting
On the King's highway."

And a jovial band it seems to have been. For the second part, two of Dr. Walford Davis's choristers, from the Temple Church, London, distinguished themselves in the solo part of "Thine am I, dearest" (Monteverde), but were surpassed by the local singers, whose crispness and excellent intonation, as they came in with "Hark, what sounds salute me," were well worthy of notice. The old favourite, "Sir Patric Spens," was given once again, or rather twice, for it received a well-merited encore. The description of the storm was very finely done. Mendelssohn's characteristic "Hunting Song," was sung with great spirit, and it works up to a fine ending, giving plenty of scope for a body of singers like the Madrigal Choir to distinguish themselves. Needless to say the scope was fully taken advantage

of. "The Waits," a seventeenth century composition, by Savile, brought to a close one of the Madrigal Society's most successful concerts. The following was the programme:—"God save the Queen" (*Horsley*); "My bonnie Lass" (*Morley*); "How beautiful is night" (*Pye*); "Fair Oriana" (*Hilton*); "Let me careless" (*Linley*); "The sea hath its pearls" (*Pinsuti*); "Great God of love" (*Pearsall*); "Matona" (*Lassus*); "Slow, slow, fresh fount" (*Walmisley*); "Allan a Dale"; (*Pearsall*); "All Creatures now" (*Benet*); "Thine am I, dearest" (*Monteverde*); "O sweetly sleep" (*Pierson*); "Sir Patrick Spens" (*Pearsall*); "Since first I saw" (*Ford*); "Hunting Song" (*Mendelssohn*); "Lady, see on every side" (*Marenzio*); "Stay, Corydon" (*Wilbye*); "Home" (*Benedict*); "The Waits" (*Savile*). Mr. D. W. Rootham conducted with skill throughout the evening.

—:O:—

PARKFIELD MUSICAL SOCIETY.—The second concert was held in the Public Hall, Erdington, on January 6th. The room had been tastefully decorated by some of the lady-members, and there was a large attendance of members and their friends. The programme was as follows:—Piano Solo, "Polka de la Reine" (*Raff*), Mrs. F. W. Hart; Song, "My Sweetheart when a Boy" (*Wilfred Morgan*), Mr. A. Hood, Jun.; Instrumental Trio, "Overture to Marionettes" (*Gurlitt*), piano, Mrs. F. W. Hart, violin, Mrs. Seymour-Smith, 'cello, Mr. C. G. Hart; Song, "Remember me no more" (*Sir William Robinson*), Mrs. Edwards; Recitation, "What the Train brought," Miss Edith Moore; Song, "Believe me" (*Erik Norman*), Mr. F. W. Hart; Violoncello Solo, "Nocturne," Mr. C. G. Hart; Song, "A Song of Thanksgiving" (*Francis Allisen*), Mr. F. W. Hart; Recitation, "The Bishop and the Caterpillar," Miss Edith Moore; Song, "The Springtime of Love," from *La Poupée*, Mrs. Edwards; Instrumental Trio, "Amorette" (*Fabian Rose*), piano, Mrs. F. W. Hart, violin, Mrs. Seymour-Smith, 'cello, Mr. C. G. Hart; Song, "Take a Pair of Sparkling Eyes" (*Sullivan*), Mr. A. Hood, jun. The date fixed for the next concert is Feb. 22nd. The membership has now reached fifty-one.

—:O:—

BOURNEMOUTH.—The Symphony Concerts, under Mr. Dan Godfrey's (Jun.) baton, continue to attract large and appreciative audiences at the Winter Gardens. The following is the programme of the 26th of the series given last month:—1, Overture, "Im Hochland" (first time), *Niels Gade*; 2, Concerto for Piano in G Minor, *Saint-Saëns*, (first time), (a) Andante sostenuto, (b) Allego scherzando, (c) Presto, Mr. Julian Clifford; 3, Symphony, "A Rustic Wedding," *Goldmark*, (a) Theme and variations (Wedding March), (b) Intermezzo, (c) Bride's Song, (d) Serenade, (e) In the Garden, (f) Dance.

BARNSTAPLE.—The Choral Society gave Gaul's "Una" on January 11th, with a complete orchestra numbering 50 instrumentalists, under the conductorship of Mr. W. J. Jones. The soloists were Miss Mary Giles, Miss Maud Brenton, Mr. Albert Collins and Mr. Henry Sunman. The artists gave some popular songs in the second part with success.

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TAUNTON.—ORGAN RECITAL.—At Holy Trinity Church, after evensong, Jan. 15th, an excellent and much appreciated organ recital was given by Mr. Harry A. Matthews, assistant organist of St. Matthew's Church, Cheltenham (a position formerly held by the present organist of Holy Trinity, Mr. T. E. Garthwaite). The programme was as follows:—Offertoire in D minor (*Batiste*), "Cantilena" (J. Sebastian Matthews), and Tocatta and Fugue in D minor (*Bach*). The second item, the composition of Mr. Matthews' brother, was a pleasing feature of the recital. It possesses a very tuneful melody, and shows masterly treatment. There was a large congregation.

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SHEFFIELD.—The Triennial Musical Festival is fixed for October 11th, 12th, 13th, 1899. The following artists are already engaged: Madame Ella Russell, Miss Ada Crossley, Madame Marie Brema, Messrs. Edward Lloyd, Ben Davies, W. Green, Andrew Black, D. Bispham and Charles Knowles.

—:O:—

FARNWORTH.—Mr. S. Jones' Annual Students' Concert was given on January 16th in the Co-operative Hall. The programme was of a varied character, and included piano, violin, and cornet solos of a popular character, and songs were also sung by students of the school. There was a distribution of prizes and certificates during the evening by Alderman Miles, J.P.

—:O:—

ASHBURTON.—On January 24th, the Choral and Orchestral Society, so ably conducted by Mr. Harold O. Jones, gave a concert. The first part consisted of Haydn's "Creation," and the second part was miscellaneous. The soloists were Madame Cissie Herbert, Mr. Albert Collings and Mr. H. Lane Wilson. There was an efficient band, supplemented by members of the Royal Marine Band. The whole programme was well given, the concert being pronounced the most successful ever given in Ashburton.

ST. LUKE'S, GERMANTOWN, PHILADELPHIA, U.S.A.—On Christmas Day, the services at this noted church were of a very attractive character. The organist and choirmaster, Mr. George A. A. West, F.R.C.O., presided at the organ, and

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orchestral instruments were introduced to assist in the accompaniments, which added greatly to the musical success obtained. The services were fully choral, and the following music was rendered in excellent style by the choir:—Processional hymn, "O Come all ye Faithful"; Introit, "For unto us a child is born," *Handel*. The Communion service consisted of the music to Mozart's Mass in G (No 1) adapted to the prayer book version by Mr. G. A. A. West; new anthem, "I am the Bread of Life," *J. Sebastian Matthews*. Recessional Hymn, "Hark! the Herald Angels sing." At the Evensong the Magnificat and Nunc Dimittis to Mr. C. Lee Williams' new setting, produced at the last Gloucester Musical Festival, and Sir John Stainer's anthem, "The Hallowed Day." Mr. West played voluntaries by Guilman, and the services ended with his sevenfold "Amen," in six parts. The congregations were overflowing at each service.

Mr. George Riseley's engagement as musical director at the Alexandra Palace is an indication of the esteem in which he is held as a musician. At present it is intended to give at the North London resort oratorios and cantatas on a large scale, and for this purpose a choral society of 1,250 members will be trained, under a chorus master, Mr. Riseley conducting the final rehearsals and the public performance. He will also form a band of 100 executants for the season. It may be recollected that last year Mr. Riseley was engaged to direct some performances at the Alexandra Palace, and these were more by way of experiment in order to see if the public appreciated such concerts. The venture proved highly successful, and hence the present enterprise. Those who know how thorough the Bristol conductor is in all he undertakes will not be surprised to learn that each member of the choir will have his or her voice tested before taking part in any rehearsals. The first performance will be given on Good Friday, and may be an interpretation of either the "Messiah" or Gounod's "Redemption." *The Daily Chronicle* remarks:—"No musical resident in the provinces is better known in the metropolis than Mr. Riseley. On the death of Sir Joseph Barnby his name was mentioned in connection with the conductorship of the Albert Hall Choral Society, and only a fortnight ago he accompanied the celebrated Bristol Royal Orpheus Glee Society, to sing at the annual concert of the Royal Society of Musicians." *The Musical News* has the following:—"It is welcome news that Mr. George Riseley, of Bristol, has accepted the conductorship of the Queen's Hall Choral Concerts. Mr. H. J. Wood, having found the strain of his work too heavy, it is a matter for congratulation that Mr.

Newnan has been able to secure so first-rate a choral conductor as Mr. Riseley. Bristol loses, but London gains. Mr. Riseley is an able musician, but somehow he seemed in Bristol to be the proverbial square peg in a round hole. We hope the new hole found for him in London may prove a better fit, and we wish him all success in the new sphere of work."

Trinity College London.

RESULT OF THE CHELTENHAM CENTRE.

The following is the pass list for the examinations held in December. The examiner in practical subjects was Dr. Charles Vincent:—

SENIOR DIVISION.—HONOURS.

NAME.	TEACHER.	SUBJECT.
Bailey, Fanny L.....	Mr. E. G. Woodward.....	Violin
PASS		
Nott, Lillie F.....	Miss Nott.....	Piano
Wilkins, Marguerite L.....	Misses Whitford (Mr. E. A. Dicks, F.R.C.O.).....	Piano
Dutton, Isabel M.....	Mr. E. A. Dicks.....	Piano
Rex, Louise.....	Mr. E. A. Dicks.....	Piano

INTERMEDIATE DIVISION.—PASS.

Jewell, Olive M.....	Miss A. James, L.R.A.M.	Piano
Bullock, Florence M.....	Mr. Leonard Winter.....	Piano
Hanks, Eleanor M.....	Miss E. B. Bate.....	Piano
Cornwall, Nellie.....	Miss Lloyd.....	Piano
Wilkins, Dora.....	Miss Treeby.....	Piano
George, Mabel A.....	Misses Whitford (Mr. E. A. Dicks, F.R.C.O.).....	Piano

JUNIOR DIVISION.—HONOURS.

Hamlin, Maud E. K.....	Miss Knight.....	Piano
Nott, Elsie M.....	Miss Nott.....	Piano

PASS.

Hawkins, Gladys E. V.....	Miss Garnick.....	Piano
Norton, Gladys A.....	Miss Butterfield.....	Piano
Onkley, Grace M.....	Mrs. White.....	Piano
Moore, Dorothy.....	Miss Urch.....	Piano
Kitson, Laura G.....	Mr. Lesterleigh, L.R.A.M.	Piano

MUSICAL KNOWLEDGE.—SENIOR DIVISION.—PASS.

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